1: Karsten--108-110 (1916-18) 1935 Jivaro
116, 202, 534 (1928-29)

"The great signal drum (tunduí) of the Jibaros is among those objects which especially attract the attention of a visitor in a Indian house. It is made of a light kind of wood called shimúta and varies in length. The one brought home by me from the Aguaruas and now in the museum of Helsingfors measures 160 centimetres, including the handles, [109] and has a diameter of about 40 centimetres; the drum in the Gothenburg museum is a little smaller. The sound-holes are always of a serpent-like or curved form, and consist of four round holes connected with one another. The hollowing out of the trunk is tedious work and requires much skill and patience; it can only be done by means of fire, the burned [110] and carbonized parts of the wood being again and again scraped off with a snail's shell or an iron instrument until the cavity is sufficiently large. Since there is always the danger that the drum may not turn out sonorous enough, it is considered necessary that the Indian who makes it should diet for several days and observe other rules of abstinence. If, for instance, he drinks manioc-beer (nihamańchi) in the quantities normally consumed by a Jibaro Indian every day, the drum will be dull and not sonorous. His stomach must be empty, like an empty barrel. Similarly he must abstain from cohabiting with his wife during these days, for otherwise, it is believed, the drum will burst. When the drum is ready, all the grown-up men of the family assemble and a feast is arranged for the inauguration of the drum. Each man steps forward and beats the drum for a while in the slow time customary at the drinking of the narcotics natéma and maikoa."

"The tunduí [JKM: signal drum] of the Jibaro Indians is not merely a signalling instrument in the ordinary sense of the word, but its greatest significance is religious: it is a means of communicating with the spiritual world. From this point of view I shall deal with this drum again in the chapters devoted to the religion of the Indians. Here I will only point out the interesting fact that the drum among other things is closely associated with the spirit (iguańchi) which appears in the shape of the great water boa or anaconda, and that the drum itself is supposed to be a representation of the great serpent. The very holes dug out of the drum, as I have said, form a snake-like figure and, moreover, the handles with which it is provided represent, respectively, the head and the tail of the dreaded reptile. Everybody who sees a real Jibaro drum in an ethnographic museum is able to note to what extent one of the handles is like a snake's head. [111]

I may add that these ideas are connected with the signalling drum among all Jibaro tribes and that the form of the drum is therefore everywhere the same. Of the drums in the museums of Gothenburg and Helsingfors, the one is from the Jibaros of the Chiguaza, a small affluent of the upper Pastaza, and the other from the Aguarunas in

Peru, that is, they are from the northernmost and southernmost Jibaro tribes respectively; but still they are alike in all details. (1) "

"1. In Farabee's Indian Tribes of Eastern Peru, p.123, there is depicted a 'Jibaro Indian drum' which is without handles and with a sound-hole differing from that described by me above. I wish to point out, however, that this drum is not from the Jibaros, but probably from some of the Ucayali tribes. Since Farabee never visited the Jibaros his mistake is easy to understand."

l: Karsten--264 [2]
116, 534, 722, 202

(1916-18) 1935
(1928-29)

Jivaro

"The big signal drum of the Jibaros, called tundúi, also plays a part in the wars, although originally it seems to have been a purely religious instrument. At times when there is fear of an attack of enemies it is placed outside the house on the hill, and the beats may then be heard at a distance of several miles. The drum tundúi is beaten when the Jibaros drink the narcotics maikoa and natéma--in which case the object is to summon the spirits that inhabit these sacred drinks--also after a death, and lastly to give friends notice of an attack by enemies. In the latter case the signalling consists of a series of short and fast beats at a time which is at first forte or fortissimo and thereafter gradually diminishes. When the friends in the other houses hear these beats they say: Pakinmawae, 'they are killing'. Hence this whole mode of signaling is called Pakinmawae. As soon as the inhabitants of a house get knowledge of or suspect the presence of enemies, and also during the attack, if there is time for it, they try by beating the tundúi to summon their friends for rescue, and the singalling may sometimes cause the enemy, fearing the arrival of help, to give up his evil intention and take flight."

"The most important of the religious instruments of the Jibaros is the big drum tundúi. We have already seen how this drum is used and the interesting religious ideas that are connected with it. The curious association of ideas which has induced the Jibaros to propitiate the 'demon of the mountain' with the instrument which is supposed to be an imitation of his visible representative, the great serpent, pangi, makes us understand that we are dealing with an old and genuinely Indian religious custom. The same can hardly be said about the other and smaller drum, called uchichi tambora by the Jibaros, which no doubt [424] is of European origin. The latter have obtained this drum from their more civilized tribesmen the Canelos Indians, who have developed the making of such drums into a whole industry. The drum is made with great skill and has skin at both ends, the one skin being obtained from a common night monkey, the other from the small capuchin monkey. Only one stick is used. The Canelos Indians use the drum at their drinking-feasts, marriage feasts, etc., two or three Indians constantly wandering about in the middle of the house accompanying with their drums the pairs who appear dancing. The Indians believe that by drumming and dancing they can, among other things, keep off evil spirits, but it is evident that among these half-civilized Indians such ceremonies are more and more losing their religious and magical significance and degenerating into mere amusements. The Jibaros too use the small

drum, accompanying the solo dances with it at their great feasts, the 'music' having the same significance as among the Canelos Indians.

The same may be said of the flutes, at any rate of those known under the name of piuma and pingúi. Both are made of a piece of cane, but the former, the piuma, is larger and has five holes, whereas the smaller has only two. They are used at the great feasts and add to the general din and noise. Their religious significance clearly appears, for instance, from a custom like that mentioned above (p. 226) with reference to the Achuares of the Pastaza. When a newborn child is taken into the house for the first time, the oldest man in the family walks round with the little one accompanied by the other men beating drums and playing on flutes, a ceremony which professedly has for its object to frighten away the evil spirits who are threatening the child. A third flute is by the Jibaros called tungúi and is made of the leg bone of the jaguar. This flute is played, among other things, when the inhabitants of a house, attacked by an enemy, are trying to escape from it into the forest. The flute-playing is accompanied by dancing and is believed to 'tire out the enemy' (p. 290). A flute made of the jaguar's bone is believed to have a special magical power."

2: Stirling--92 [2] (1930-1931) 1938 Jivaro
116, 534

"In each house is a large signal drum, tunduli, made from a hollowed log about 5 feet long. With the drum is a short wooden beater padded on one end. As a rule, these drums are permitted to rest on the ground but the sound carries a much greater distance and has much more resonance when they are suspended by means of the wooden lugs at each end. The face of the drum has four diamond-shaped openings connected by slots. The drum is beaten on the tongue formed by the V-shaped slots connecting the two middle openings (fig. 3). (25)

There is also in each house a small dance drum made of a cylindrical piece of wood about 10 inches long and about 7 or 8 inches in diameter. A monkey-skin head is attached to each end by means of a tight-fitting hoop. This drum is beaten with a small bone or a straight stick. It is used in connection with singing and dancing (pl. 22, d). The large drum is also used for dances in the big ceremonies."

"25. Karsten says that the drum represents the sacred anaconda Pangi. The lugs are the head and tall, the openings the pattern on the snake's back.

2: Stirling--92-94 (1930-1931) 1938 Jivaro
116, 534

"Bamboo flutes of various types are popular. These are used as a rule by young men in love, or for playing melodies when in a sad mood (pls. 17, d; 37, a-f). Trumpets are made from the shells of the giant land snail (pl. 37, g). These are used for signaling purposes and can scarcely be classed as true musical instruments. The Aguaruna make a primitive violin called quer-quer from cedar or balsa wood (pl. 37, h) which normally has two strings made of monkey intestines or of chambira fiber. It has a hollow sounding box at the large end, which is covered with a thin slab of wood fastened in place with wooden nails. Upon this is a fret held in place by two projecting wooden plugs. The strings are tuned by means of two [94] chonta-wood pegs, to which the strings are attached. The instrument is played by means of a small bow which has a string of rattan (pl. 37, i). The quer-quer is only played when the musician is alone in the house. It is used to recall war expeditions and memories of the dead. The music is always sad and the player weeps as he plays."

2: Stirling--94 (1930-1931) 1938 Jivaro
116, 301, 534

"The snail-shell belts (pl. 10) and leg ornaments worn by the women at dances might be classed as musical instruments, as the jingling sound they produce marks the cadence of the dance."

3: Simson--392 (No date) 1880 Jivaro
116, 534

"The favourite amusement current seemed to be beating the drum, an instrument about eighteen inches long and twelve in diameter, scooped out of a solid log, and generally imported from the Napo, where the Canelos and Sarayacus go on foot to fetch them, thinking nothing of walking from Canelos or Sarayacu to Aguano and back, only to buy a drum. During the fetes before referred to, the three monotonous strokes, one long, two short, and a rest, are heard day and night; or a solitary Indian, decked in feathers, and followed by his faithful spouse, may be seen reeling from house to house tattooing on the instrument, which is suspended by a cord from his neck."

9: Bennett--661 (no date) 1933 Jivaro
116, 534

"The Jivaros like music to cheer their long hikes, and the pan-pipes of bamboo are favorite instruments. The one in this collection [KS: donated by Harry W. Smith to the American Museum] consists of twenty tubes arranged in a series of graded sizes which provide the variation in notes on their pentatonic scale."

12: Rivet--585-586 (no date) 1907 Jívaro
116, 352, 534

The opposing post is a sort of clothes-rack for the men: it is there that they put their lances, hang up their snares and all their utensils and accessories of the hunt. There are also some smaller stakes driven into the ground here and there, on which the Jíbaro man hangs his various possessions. Baskets which he has woven himself (changuina) hang from the rod, to which they are attached by lianas; his ceremonial clothes, the trinkets which constitute real wealth for him are carefully stored there. Near the men's door is likewise found the tunduli (fig. 11); this is a trunk of a tree similar to palo de balsa(Ochromia pscatoria) about 1^{m} 50 long [586] and 40 cm. in diameter, hollowed out from one end by the aid of hot stones. The end is then hermetically sealed with the aid of a big round piece of wood. The instrument, along one side of the cylinder, has a single opening of square form, or three or four circular openings, or perhaps two openings facing each other and resembling in form and position the sound-holes of a violin. The apparatus is placed horizontally between two posts, with the aid of tightly-stretched lianas attached to its extremities, where two ear-like projections serve for this purpose. Sometimes they put it in a vertical position, suspending it from a tree and fastening it below to a stake driven firmly into the ground (1). The sound is produced by hitting the cylinder hard near the openings with a stick of wood, one end of which is wrapped with cloth.

1. Von Hassel, op. cit., page 57.

12: Rivet--599 (no date) 1907 Jívaro -1
116, 534

The musical instruments in use among the Jíbaros are the tunduli which I have already described, the drum, the cuerno, the caracol, the flauta and the pingullu. The Aguarunas also have a violin with 3 strings (1).

The drum (fig. 8-8) is not the work of the Jíbaros; they acquire it by exchange from the Indians of the Napo who make a specialty of this manufacture. The barrel of the drum is hollowed out from a small log of cedro (Cedrela odorata) 175 mm. in diameter and 19 cm. long. The thickness of the walls does not exceed 1/2 cm. The skin used is that of the howling monkey, doubtless because the Indian imagines that the skin of this noisy animal ought to have a special sonority (2). The tension of the hide over the barrel is obtained almost as in European drums, by two narrow bands of wood joined together by strings. The apparatus is carried suspended from the neck by a cord and only a single drumstick is used.

The cuerno is a simple trumpet made with a deer horn; the caracol is made with a big shell; the flauta is a flûte traversiére [trans: a German flute], the pingullu a kind of flageolet or long wooden whistle, supplied with many holes, to permit the modulation of sounds.

1. Von Hassel, op. cit., page 73.
2. Voyage d'exploration d'un missionnaire, etc., op. cit., page 58.

12: Rivet--599 (no date) 1907 Jívaro-2
116, 534

We are now acquainted with the Jíbaro from the physical point of view, his manner of dressing, his home, his food, his weapons and implements, his musical instruments; it is now necessary for us to take a look at his life.

13: Rivet--253 [2] (no date) 1908 Jívaro
116, 534

The drum plays an important role in the Jíbaro orchestras, and adds in giving the music a character of great monotony; in fact, the drumming, consisting of one long beat and two short ones, does not cease while the feast lasts (1).

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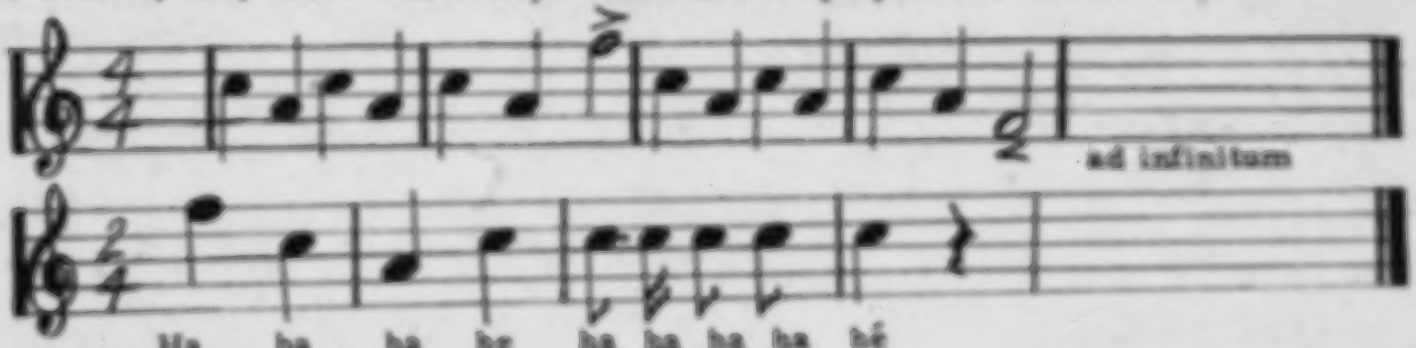
1. Simson, op. cit., page 392.

26: Brüning--73 [3] (1902) 1928 Jívaro
116, 534

I have observed among the Aguarunas the following actual musical instruments: a large bamboo flute (pinguí), a small bone flute (tunguí), a small drum (tambón). Bone rattles (mákits) may also be counted in this category.

The instrument most frequently used is the bamboo flute, which is about 45-50 cm. long and has a diameter of 3 cm. The air is blown in from the side. You can hear the sound of this instrument in the houses and on canoe voyages. It is one and the same melody everywhere. I have memorized it, and I am able to reproduce it here after 25 years. During our canoe voyage the Indian who was idle always played the flute, and in the houses, too, there was always someone who played this instrument.



Maitu huchahí tpcu masahí.

26: Brüning--74 (1902) 1928 Jívaro
116, 534

The small bone flute is approximately 12 cm. long. It is made of the bone of a doe and has three holes, two on top and one below. It is played from one end like the Quena flute. The doebone flute seems to be not very common, for I have seen it only once, in the hands of an old Curaca, who produced a lively melody on it.

I have also seen a small drum (tambón) with a diameter of about 20 cm. It is played with a stick, at the one end of which a piece of cotton is fastened. The bone rattle (mákits) must likewise be counted among the musical instruments: dried nutshells are tied together and attached to the ankles during the dance.

26: Brüning--74 [2] (1902) 1928 Jívaro
116, 202, 534

A few words must be said about the túndui, the wireless telephone of the Aguarunas. It consists of a hollowed-out tree trunk, about 100-120 cm. long and of a thickness of 30-35 cm. At each end there is a handle, one of which is used to grab it, the other as a support on the ground, so that the instrument is free to vibrate. On top of the drum there are four holes in one direction. Originally, these holes may have been used to hollow out the trunk, in the end they help with the resonance. (See Illustration number 4.) They beat the instrument with a short stick which is wound with vegetarian wool at one end. The sound differs depending on whether the drum is hit from the side or at the top. The messages are conveyed, in the manner of our Morse system, by a combination of these two sound possibilities. If the air is quiet, one is able to hear the túndui at a distance of several kilometers. The message is transmitted from one place to the other by a process of interception and further transmission.

When we returned from our trip to Puerto Meléndez, our arrival was signalled with the help of the túndui from the houses along the bank to all the others so that when we arrived in Huaracayo, we found a large crowd assembled for our reception.

28: Tessman--356 (No date) 1930 Jivaro
116, 202, 534

They have a wooden signal drum (tundui). See Plate 59, Fig 1. It is a very functional instrument, sounding signals of warning and distress for a people that thrives on raids, war and murders. The drumstick is reproduced on Plate 59, Fig. 1a.

On festive occasions they use as musical instrument a double-skin drum (tambún), which has a short or an oblong shape, as shown on Plate 68 and on Plate 59, Fig. 4, respectively. They beat the drum with a bone or, though less frequently, with a piece of wood. The drumstick is attached to the drum by means of a string. During their dance festivals the Chiwaros wear rattles around their legs. Theyconsist of plaited fiber strands; in short intervals thinner strings are braided into the fiber strands. The thin strings project with both ends to which the halves of fruit-shells are attached with knots. These shells rattle when they collide. See Plate 59, Fig. 5.

28: Tessman--356 [2] (No date) 1930 Jivaro
116, 534

The musical bow (tomángu) is kept in front of the mouth like a transverse flute; it is held at the end of the bow so that the string is turned away from the mouth. It is struck with a plectrum. According to Karsten the Makas Indians pluck the string with the fingers. The transverse flute (pinkui, Plate 59, Fig. 2) has two fingers holes at the end; it is blown with the nose or with the mouth. Another side-blown flute with four finger holes and a lump of wax "to prevent the hand from slipping" is shown on Plate 59, Fig. 7. An end-blown bone flute with two finger holes is shown on Plate 59, Fig. 16. A badly crafted reed-pipe with four thin tubes must be regarded a toy rather than a musical instrument. A guitar of very poor workmanship and having only two strings has probably been imported; I received several such specimens from the Santiago region.

29: Vité--16 [2] (1934) 1935 Jívaro
116, 202, 534

While we were advancing through this region [KS: the junglé], at first confusedly and then very distinctly, we made out the echo of the beat of the "dúndulos", a kind of drum which the savages use to call to their neighbors with some fiesta in view.

335 cont.

ehead bands (tendemas), with neck and arm bands made
h of monkeys and wild animals. The women wear
orated bindings around their hips, on the fringes of
fastened rattles and clappers so that a loud noise is
during the stamping dances. A weapons dance is per-
uring which all the available zanzas, this is the name
hy heads, are paraded in triumph. The enthusiasm
dancing, music, and drink is said to reach such a
the weapons dance frequently ends in bloody serious-
ness.

When the supplies are gone and the intoxication slept
ouse built for the festival is deserted and left to
nless after some time another family moves in and
the repairs.

336 A house must be deserted after a death, just as
a festival. In order to be relieved of the inconvenience
and probably also out of superstitious fear of the dying.
ill people are ruthlessly exposed in the forest. A
of branches is built for them, some food is put nearby,
are left to their fate.

a war expedition is to be undertaken or if an important
to be made, the higher powers are called upon, and
estions are decisive. The Jivaro retires to the solitude
st, intoxicates himself on an infusion of poisonous
d then considers the outcome of his deep dreams as a
of the gods. For this ceremony a prominent point is
om which one looks down on the Sangay, which seems
important role in the religious beliefs of these Indians.
ould this surprise anyone, given the terribly beautiful
presented by the black, barren, and open cone set
ighest ridges. The volcano, 5,323 meters high, is
ly active, like Stromboli. Thick black clouds of ashes
out with a thunder-like noise, accompanied at night
t magnificent sheets of fire. From the highest peak to
egion a brilliantly glowing strip of fire moves down
rolling along like a stream of molten metal. Masses

34:Harner E-4, 5 (1956-1969)1973 SD9 Jivaro SD9

and lose their handles, they are relegated to purely culinary tasks. The steel blades are so highly valued, however, that they continue to be used even when worn down to mere stubs. Such stubs are broken into small triangular pieces and then used as knives for whittling blowgun darts and for performing other small cutting jobs. Wooden objects made with the machete are characteristically simple but well made, although a few carved embellishments resembling reptile heads may be seen as the handles of stools and mortar boards, and as the tips of house posts and the prows of dugout canoes.

The machete is the basic tool used in manufacturing objects from bone and the shells of large land snails, the latter material being utilized primarily for women's dance belt rattles. Bone work is limited to making needles from monkey leg bones and carving gunpowder containers of cows' horns traded from the frontier Jívaro.

Non-ferrous cutting tools are nowadays only rarely employed. A sharp-edged strip of bamboo is used to cut the umbilicus of a new-born infant, and sometimes a hardwood weed-cutting "machete" is used in garden work when there is no steel one available. Otherwise steel tools dominate the processing of materials.

The tip of a machete or machete fragment serves as a boring tool, awls being unknown. Men sew the fringes of garments and make knotless netting bags with the aid of monkey bone needles. A few possess large steel needles for the same purposes. Women use bone or steel needles, or a fragment of a blowgun dart, to pin their dresses (*tarači*) over one shoulder (see Plate 4).

Wooden mortar boards and pestles are utilized in mashing the fruit of the chonta palm to prepare a special beer, to mash peanuts, and to crush a mixture of salt and hot pepper (see Plate 7). The same wooden board is used with a crude rocker-

34:Harner E-4, 5 (1956-1969)1973 SD9 Jivaro SD9

1. Man taking time out from land clearing to play a flute (Río Sepa, 1956–57).

142
291
302
412
534

/p. 90-C/

34:Harner E-4, 5 (1956-1969)1973 SD9 Jivaro SD9

venting them from engaging in extramarital affairs is believed 837
by the Jivaro to be proportional to their numbers. Of one man, who had a record six wives, an informant said, "He must have eyes in the back of his head." A jealous husband, when he leaves the house, sometimes lectures his wives not to engage in sexual relations with any men, saying that he will learn of it if they do. It is not uncommon for such a man to leave a son or daughter in the house to spy on their own mother and to inform him if she speaks to any men.

Extramarital affairs frequently result in the wife's leaving 684
to live as the wife of her lover, which is viewed by the [586]
husband as "wife-stealing," one of the more serious Jivaro offenses and one for which the punitive sanction against the wife-taker is death, and against the woman the slashing of her scalp with a machete. To avoid retribution, the couple commonly flees to a distant neighborhood of the tribe, hopefully one which will be too distant for vengeance to be visited upon them. Such cases of wife-stealing and consequent fleeing are so common that they are one of the major reasons given for the wide geographic distribution of persons who are fairly close relatives.

The new couple usually justifies its action on the basis 831
of romantic love, a concept which is strongly developed among the Jivaro. Young men frequently play love songs 832
softly on musical bows at sunset and hope, thereby, magically [579]
to cause their sweethearts to think of them, no matter how distant they may be. Love potions are also used, and much of the featherwork, adornment and face painting worn by men is recognized to be designed, in part, to make them attractive to females. Girls and women typically exert less [302]
effort to glamorize their appearance, but do frequently wear "perfume bundles" of sweet-smelling seeds against their breasts.

14 Marner E-4. 5 (1956-1969)1973 SD9 Jivaro SD9

527 Parties, centering around massive beer drinking and famemate, or social dances, are the main form of regular group [279] interaction with neighbors. Most typically they occur when [515] a man has worked hard for several days felling trees to expand the garden and wishes to invite a few neighbors to spend a night in recreation with him. He instructs his [251] wives to make a large quantity of beer and then during the next few days does much hunting until he has brought home a good quantity of meat (that which is obtained first is roasted and kept dry and unspoiled in a basket high [278] over a fire). By this time the beer has fermented sufficiently, and he goes to the houses of several friendly neighbors who are also usually close relatives.

574 Such parties, usually on a slightly smaller scale, also can simply occur when another family happens to drop by on an afternoon to visit or stay overnight, if there is a respectable beer supply on hand. In the latter case, when the party [285] is unplanned, a chicken or two may be killed for meat, since the host may not have wild game meat immediately on hand. [279] Planned parties occur when chonta palm fruit is harvested [758] and made into beer, and also to celebrate when someone has survived snakebite.

527 After the visitors have been drinking and conversing for
• 534 a few hours, a few flutes and a monkey skin drum will be brought out, and a kind of "jam session" begins. Soon the 535 women put on snail shell dance belts, and the drinkers begin 527 to dance in pairs, males facing females. The women hops up and down, her shell belt tinkling the rhythm, while her male partner steps back and forth or strolls casually around [395] while beating the drum. As darkness falls, coped torches are lit, and the party often continues until the middle of the night 533 or early morning. As the pairs of men and women dance 535 opposite each other, they sing in a kind of counterpoint, 527